

1935

## The College News, 1935-11-20, Vol. 22, No. 06

Students of Bryn Mawr College

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# The College News

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BRYN MAWR AND WAYNE, PA., WEDNESDAY, NOVEMBER 20, 1935

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PRICE 10 CENTS

## Norman Angell Comes Tuesday To Lecture

Author of *The Great Illusion*  
Is Famous For Advocacy  
of World Peace

### RECEIVED NOBEL PRIZE

On next Tuesday evening the college is extremely fortunate to be able to welcome Sir Norman Angell, noted British author and advocate of international co-operation. Sir Norman will speak in Goodhart Hall under the auspices of the Undergraduate Association; his topic has not yet been announced. Students will be admitted free and outsiders will be charged a nominal sum.

Sir Norman is an economist of note whose books are widely known in this country. He has often been accused of being an impractical dreamer because of his theories on war. Against all opposition he carried on, and in January, 1931, was knighted by King George because of this very work for international peace. In 1933 he was awarded the Nobel Peace Prize.

Born in England, educated in France and Switzerland, he later spent several years of his youth in America, and therefore is able to grasp our point of view and treat his subjects in a manner both understandable and interesting to an American audience. He has an unusual aptitude for answering questions; his ideal lecture is "a conversation with the audience."

Sir Norman has secured for books dealing with politics and economics the equal of sales of best sellers in fiction. *The Great Illusion* alone has sold well over a million copies and has been translated into twenty-five languages. *The Unseen Assassins*, published in the fall of 1931, outlined his theory of the cause of modern war and proved to be a strong appeal to the common sense of mankind.

Mr. Angell's first lecture tour in this country was made under the auspices of the Carnegie Endowment. During the course of that tour he lectured at most of the larger American universities and colleges.

## Caps, Gowns—Originally Worn for Warmth— Are Today Mark of Academic Distinction

The magnificence and the numbers of the gowns and hoods at the recent academic procession raised the curiosity of the students about the why's and wherefore's of caps and gowns, particularly those of American universities. Today the gown has only two great uses: to add a note of fellowship and pageantry to official celebrations and processions, and for undergraduate raincoats. In mediaeval times and for centuries afterward the gown was an enforced mode of apparel for all scholars. Warm gowns and hoods were first worn because mediaeval castles were damp and drafty, and the first academic cap was the warm skull cap of the scholar-monk. By 1321 the University of Coimbra required gowns to be worn by all "Doctors, Licentiates, and Bachelors." In England in the second half of the fourteenth century, statutes of certain colleges forbade excess in dress and prescribed the wearing of a long gown. In the Laudian days at Oxford it was prescribed that any tailor who departed from the authorized design "even by a nail's breadth" in making a collegiate costume should be punished by the vice-chancellor.

European institutions still show great diversity in their academic dress, but in 1895 a conference at Columbia outlined specifications that have since been standard for most American universities and colleges. The undergraduate gowns which come out like mushrooms in the rain are modelled after the Oxford scholar's gown, made of black serge with an open front and short open sleeve. The bachelor's gown has a long pointed sleeve, and the master's gown has

## May Results Reveal No Serious T. B. Cases

On October 24, 1935, 194 students and 110 employees were X-rayed at Bryn Mawr College. It gives the Department of Health much pleasure to announce that in no case was sufficient evidence of disease found to require that the individual concerned should leave college. 2.06 per cent of the students and 3.63 per cent of the employees who were X-rayed showed slight abnormal shadows in the lungs. In most instances these shadows were so slight that no definite diagnosis could be made from them. The individuals in question have all been called to the infirmary, notified as to the findings and advised to get more rest. They will be seen at least once a month, for chest examination and weighing. In three months further X-rays will be made, and there is hope that the shadows may have decreased or disappeared by that time. The survey has been of the greatest value in assuring the college that more than 97 per cent of the students and 96 per cent of the employees are free from any question of serious disease and in locating the few individuals who need further observation.

## Colorful Group Square Dances Gymnasium, November 15.—The

Square Dances which were given last year to raise money for the undergraduate quota of the Fiftieth Anniversary Fund were considered so successful that another series is being held this year for the benefit of the Bryn Mawr Summer Camp. At the first dance approximately fifty Bryn Mawr students, most of them clad in flowing India print dresses or German costumes, correct even to the hat, danced to music provided by the indefatigable Farra Boys. A brave band of Haverfordians gave a masculine note to the occasion. One of them was especially decorative in a German costume consisting of white wool socks, shorts and a bright blue linen jacket. Several professors and their wives, including Dr. and Mrs. Lattimore, Dr. Bernheimer and Dr. Ernst Diez, joined the dancing with enthusiasm and skill. The ignorant were instructed in complicated steps by Silvine Savage and her husband, both

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a long closed sleeve with a slit above the elbow for the arm. The ends of the master's sleeves are square with an arc of a circle near the bottom. The doctor's gown alone may be made of silk and may have trimmings. It has an open front faced with bands of velvet and open round sleeves with three cross bars of velvet. In all cases, the color of the gowns must be black.

Hoods in American colleges and universities are of the same material as the gown and are black in color. The length of the bachelor's hood is three feet, of the master's, three and a half feet, and of the doctor's, four feet. The doctor's hood alone has panels at the side, which with the hood itself are edged in velvet of the color of the faculty in which the degree is conferred. The edging of the bachelor's hood is two inches in width, of the master's, three inches, and of the doctor's, five inches. At Bryn Mawr the bachelor's gown is trimmed with white fur and the master's, with white velvet. The hoods are lined with the official color or colors of the institution conferring the degree, this lining to be charged with a chevron or chevrons if there is more than one official color. Bryn Mawr hoods have yellow linings crossed with white chevrons. Harvard hood linings are crimson, Johns Hopkins, old gold and black; Princeton, orange and black. Although it is permissible, it is an outworn practice to wear the hood of the institution with which one is officially connected rather than the one from which the degree was received. Fellows at Bryn Mawr wear bachelor's gowns and white and yellow hoods.

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## College Calendar

Thursday, November 21: Varsity Hockey Game vs. University of Pennsylvania at 4 P. M.

Friday, November 22: Vocational talk by Mrs. Lillian Gilbreth in the Deanery at 8.30 P. M.

Saturday, November 23: Varsity Hockey Game vs. Faculty (unofficial) at 10 A. M.

Sunday, November 24: Dr. Rufus M. Jones will conduct the Sunday evening service. Music Room at 7.45 P. M.

Monday, November 25: Varsity Hockey Game vs. Haverford College Soccer Team at 4 P. M.

Monday, November 25: Latin play, *The Menaechmi*. Goodhart at 8 P. M.

Tuesday, November 26: Sir Norman Angell will speak in Goodhart at 8 P. M.

Wednesday, November 27: Thanksgiving Vacation begins at 12.45 P. M.

## Longer College Year Allows For May Day

### College Council Asks Self-Gov To Consider the Publication of Big Cases

### ART WORK SHOP NEEDED

Miss Park's House, November 13.—May Day plans, the Commencement Week program and the need for public knowledge of certain types of penalties imposed by Self-Government were the main topics discussed at the second meeting of the College Council held this fall. Entertainment and speakers for the rest of the semester and the need for a separate art workshop also took a prominent part in the proceedings of the evening. Miss Park announced that Dr. Rufus M. Jones, president of the Board of Trustees, has accepted the invitation of the senior class to give the Baccalaureate address.

The undergraduates on the Council were united in expressing the hope that there might be some way of avoiding the great consumption of time which the making of paper flowers caused in the last May Day. Mrs. Collins suggested that there is a possibility of getting some of this work done by the company from which the paper is bought. If some work must be done by students, it will be planned that those who do not have large parts in plays or who are serving on very active committees will do it. The three upper classes voted last spring in favor of having Big May Day, but in order to be sure that the whole college is behind it, the Council asked the freshman class president to hold a vote among the class of 1939 on this subject as soon as possible.

At both meetings of the Council the question of the proper way of informing the undergraduates of the action taken by Self-Government in cases in

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## Vocational Talk

Mrs. Manning is inviting the seniors and graduate students who are interested in jobs for next year to meet Mrs. Lillian M. Gilbreth on Friday evening at the Deanery. Mrs. Gilbreth is the president of Gilbreth, Inc., consulting engineers, and is Professor of Management at Purdue University. She is a graduate of the University of California with the degrees of B. Litt. and M. Litt. In 1915 Brown University conferred on her the degree of Ph. D. Dr. Gilbreth is one of the two originators of Gilbreth Motion Study and Job Analysis.

Mrs. Gilbreth may be able to stay on on Saturday and to talk individually with seniors about their plans for next year. Appointments should be arranged through Mrs. Crenshaw.

## Students Seeking Work Thirty-two Undergraduate Students

Thirty-two undergraduate students are now engaged in work which is being financed by the National Youth Administration. Of these students, nine are working for the science departments in Dalton, for the most part on projects which involve heavy manual labor and not infrequently the accumulation of a good deal of dirt. Much-needed inventories and classification of supplies and collections are being produced for the four science departments.

Six students are working for the language departments, for the most part as typists or assistants in research. Two students are working in the education department, one in the psychology department, one in the economics department and one on statistical work in the social economy department. Four students are working in the Library in addition to the students usually employed there. Three students are to act as telephone operators in Rockefeller basement at hours when the college operator is not on duty. Two students are working in the Alumnae Office for Miss Hawkins, and one student is doing statistical work for the College Registrar.

There is a great variety in the kind of work which is being done, ranging from the care of white mice or the dusting and sorting of rocks in Dalton to conducting a choir of German singers. There is also considerable range in the amount earned per hour, which varies in accordance with the type of work and the current rates on the campus. Departments and offices have expressed great satisfaction with the efforts of this new corps of workers, and in every case the work done seems to fully conform to the requirements of the Youth Administration that it shall be "socially useful."

## Poetry Ball and Pageant Arranged

The American Academy of Poets is presenting a Poetry Ball on Wednesday evening, November 20, in the Grand Ballroom of the Waldorf-Astoria Hotel in New York City. The ball is being given as part of a drive to raise funds for an endowment to reward outstanding people with poetical genius in the United States with one-year fellowships to aid their study and writing. The academy itself is a comparatively new organization and this is the first big program it has attempted. It was founded in November, 1934, in New York and has already become of widespread national importance in its service to education and the fine arts.

The ball promises to be one of the loveliest given in recent years. Many prominent debutantes in New York are helping to plan the festivities. Sores throughout the city are co-operating with advertising and dis-

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## Exhibition of Persian Miniatures

An exhibition of twenty Persian Book Illuminations is now being displayed in the Common Room. The paintings were selected by Dr. Ernst Diez from the collection of Mr. H. Kevorkian, of New York, who kindly gave his consent to have them shown at Bryn Mawr College. Dr. Diez himself will give an introductory talk on the illuminations on Thursday afternoon at 4 o'clock.

The paintings range in date from the fourteenth century, when the Persian book illuminations, as far as we know them, began, to the eighteenth century. Since then book painting has still continued, as there are always more customers for them than originals. The collection contains characteristic examples of most of the important schools of Iranian book painting. In the selection Dr. Diez did not forget the bias of the undergraduates here for Tyrolian hats with long feathers; and he therefore chose some portraits of European diplomats who lived at the sumptuous court of Shah Abbas in Isfahan and wore similarly shaped feathered hats. The evidence that such hats with their bearers were admitted to court may, he felt, add to their dignity on the Bryn Mawr campus.

## Artist Seeks Essence In Abstract

Rowley Outlines Slow Evolution  
From Symbolic to Realistic  
Attitude in Art

### LINEAR RHYTHMS VITAL

Deanery, November 17, 18, 19.—Contrary to the usual opinion of occidentals that all Chinese art is unrealistic, George Rowley, Curator of Far Eastern Art and Associate Professor of Art at Princeton, asserted that Chinese painting clearly shows an evolution from the "archaic and symbolic to a realistic attitude toward experience." In three succinct lectures Mr. Rowley surveyed the "sweep of history" in Chinese painting, its evolution and its peculiar racial qualities, and illustrated his statements with lantern slides. The racial characteristics which make a painting Chinese are a direct outgrowth of Chinese thought, which never developed a science or a logic, but which developed in painting an emphasis on the spirit or the inner content of the object, and created not an imitative representation of a plastic entity in space, but rather an ideograph in linear rhythms, pervaded throughout by the very life rhythm of the universe itself, or the Tao.

Mr. Rowley believes that in studying the art of a people of any age there are two principal elements to be considered. If art is viewed as a representation there is an evolution in the visualization of art objects from the archaic silhouette to the final realization of the object. The other element is imagination, the essential element in any racial art. In China these racial traits are infinitely more important than and completely different from anything we know in western art. The Chinese had no interest in representation and cared nothing for the outward particularities of manifestation of an object. His only care was for the inner essence. This emphasis on the content and meaning connected painting with calligraphy and led to the expression of art in rhythms drawn by lines and washes. These rhythms in lines and washes express no tangible material reality, but rather create only a suggestion of the reality; the spectator must complete the work of art.

An Oriental would deny that there was any such thing as evolution in art form. But to western connoisseurs there is in Chinese art a definite evolution which follows the general rules of development from primitive

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## Carnegie Fund Awards Bryn Mawr \$150,000

Reprinted from the New York  
Tribune

The Carnegie Corporation of New York, in the belief that women's colleges in general are underfunded, voted grants totaling \$575,000 yesterday to Bryn Mawr College, at Bryn Mawr, Pa.; Smith College, at Northampton, Mass.; Vassar College, at Poughkeepsie, N. Y.; Scripps College, at Claremont, Calif., and Sweet Briar College, at Sweet Briar, Va.

These grants, made in the centennial year of Andrew Carnegie's birth, are "in recognition of the high quality of the work" of the institutions, and, according to the announcement, "it is hoped that the grants will call attention to the desirability of more generous public support of educational institutions of this character."

Bryn Mawr will receive \$150,000 for endowment; Smith, \$175,000 for library development; Vassar, \$160,000 for library endowment; Scripps, \$40,000 for development of its educational program; and Sweet Briar, \$50,000 for endowment. During the last ten years the corporation, greatest of the philanthropic enterprises of Andrew Carnegie, has made other grants aggregating \$435,000 to women's colleges. Among the recipients of funds from this sum are Bennington, Mills, Milwaukee-Downer, Mount Holyoke, Wellesley and Wells.



## THE COLLEGE NEWS

(Founded in 1914)

Published weekly during the College Year (excepting during Thanksgiving, Christmas and Easter Holidays, and during examination weeks) in the interest of Bryn Mawr College at the Maguire Building, Wayne, Pa., and Bryn Mawr College.



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## Hear Music, Not Noise!

Last week there appeared in the *News* a letter in which fifty-two undergraduates stated emphatically that they wanted at least one good radio on the campus. Anyone who has listened to the philharmonic concert over one of the small radios which are permitted in our rooms cannot help feeling that this demand for one good radio for everyone is justified. If we judge the creative power and beauty of music by the nerve-shattering noises and provocative fadeouts that murder a Brahms symphony over our neighbor's Kadette, the most horrible visions of chaos and mutiny arise. But let anyone try to mend matters by going to the Commons Room to hear harmonious music: she will find Brahms music on the radio there a combination of gratings, shrieks and whistles, metallic whispers and explosive pops that would infuriate a mute. If our music lover is persistent, she gives up, and buys a recording. Other entertainments such as lectures and speeches are not recorded; and until they are, eager undergraduates should not be deprived of one of the great means of widening their horizons, or of enjoying themselves before a radio, simply because there is no adequate instrument. Good radios with enough tubes to counteract the inadequacies of the powerhouse and the interference of nearby high tension wires are not so expensive that a pool of two hundred dollars could not purchase one. The Undergraduate Association cannot undertake this obligation, but the plan will certainly be supported by the many who realize this need. The current has been changed to accommodate a fine radio. All that remains is for those who feel most strongly about the matter to circulate among the students and secure their voluntary contributions.

## Oh Come All Ye Faithful!

When Bryn Mawr was founded, the trustees made it one of their primary principles that attendance at chapel services should not be compulsory. They felt that if the students were permitted to attend on a voluntary basis, the religious services would not only be better attended, but also would be of greater value and significance. For this reason, since the beginning of the college all attendance at public meetings of any sort, either religious or otherwise, has been devoid of any compulsion whatsoever.

Unfortunately this theory has not worked out in fact, since for many years the Bryn Mawr League and its predecessors have been trying to cope with the problem of securing audiences of sufficient size to merit bringing a really good minister here for the Sunday evening services. A year or two ago the Chapel Committee revised the whole plan of Sunday services and reduced materially the number held each year in order to try to get better attendance. Even this change has not brought about any improvement, since the whole college was able to muster only enough undergraduates last Sunday to fill a bare three rows in the Music Room.

It would be a mistake to abandon the services altogether and we are quite certain that the students would not wish this to happen. We feel sure that many more undergraduates could attend the services Sunday night if they would only set aside the time. It only takes about an hour, and everyone who goes agrees that it is a worthwhile hour.

## Campus Notes

Dr. Tennent attended the meeting of the National Academy of Science which was held at the University of Virginia on November 18. He read a paper on "The Photo-dynamic Effects of Vital Dye on Fertilized Sea Urchin Eggs."

Dr. Lattimore did some translations for a book which was recently published by the Century-Appleton Company. The author is M. T. M. Clure and the book is entitled *Early Philosophers of Greece*.

Dr. Fenwick has made two addresses recently on the general subject of the United States and Neutrality. He spoke in St. Louis on November 9 and in New York on Armistice Day. On the latter occasion he spoke before the World Alliance for International Friendship Through the Churches.

## Undergrad Pledges Total \$23,742

The latest news from the Fiftieth Anniversary fund shows that the undergraduate quota is now up to \$23,742. Of this sum \$20,412 is the result of last spring's drive on the campus. The remaining \$3,330 was pledged by the freshman class this fall. Since not all of them have pledged yet, the total will probably increase in the near future. The Undergraduate Association plans to sell Charlotte cookies again this year. The profits will go to the drive.

## Gleanings

Heard rising loud and clear in one of those rare and sudden silences in a smoking room: "I never go anywhere where they cut my cat!"

Remark at the Ballet Russe by a Bryn Mawr student: "They must have been bringing out the thorns."

## WIT'S END

## WHY NOT PLAY GAMES, OR I'LL TAKE VANILLA!

We have watched the progress of the freshman tennis tournament. Every time a new bracket on the score was filled in, we sighed for what we feared would be the end of an old age and the dawn of a new era, an era when tennis tournaments were completed. Doubtless the evil would not stop there: soon people would even go to games and cheer the teams. College spirit would be upon us in full force. We need not have worried, for the tournament has come to a chugging stop before the next-to-the-last matches have been played.

One of the finest things about Bryn Mawr is its lack of interest in sports. Few people fly in the face of convention so far as to continue beyond required sports; and if they do, almost no one comes to see them play. As one or two shrill cheers go up as Bryn Mawr makes a goal, the rest of the college, all peacefully at tea, turn wondering eyes toward the Gymnasium, whence the voices of the few faithful rooters arise, and ask one another what in the world can be going on? This gay and carefree attitude toward sport is one of the most familiar characteristics of Bryn Mawr undergraduates.

We want to thank the freshmen for not letting us down. We had feared that they, being new and unaccustomed to our habits, might take sports seriously. We need never have worried about them—they have quickly become imbued with true Bryn Mawr spirit. Never finish a tournament; don't go to games—and if you do, don't cheer; take walking for your sport when possible, and turn a jaded eye upon those who exercise: these are fundamental dicta in the Bryn Mawr creed. We should lose all faith in everything if they were to be discarded.

—Girl of the Eighties.

## ALL OUT, WITH EVERYTHING!

(Tune: "There is a Tavern in the Town.")

There was a field trip on the books,

on the books,

And off they went (the dirty crooks,

dirty crooks).

The bus went off, as cheery as

could be,

And left behind a worried three.

Up and down the grass they wandered,

Into Dalton Hall they sauntered,

Dr. Dryden's phone for them pro-

duced a car, a car.

From a granite quarry far away, far

away,

They watched their car drive off so

gay, off so gay,

Then sat them down to watch and

hope and pray

The field trip soon would come that

way.

Oh, the dying sun grew deader,

And their leaden heads grew leader.

As they waited for that vanished field

trip to appear;

The quarry grew more dank and

drear;

They finally yielded to their fear, to

their fear,

By foot and train and trolley they

went home:

Pneumonia claimed them for its own.

O, the dampness o'er them hovered,

And their numerous ills uncovered,

And they found that punctuality is

none too cheap;

(This admission the result of poetic

necessity alone.)

Oh dig our graves both wide and

deep, wide and deep,

With granite at our head and feet,

head and feet,

And on our tombs just carve, "Geol-

ogy!

My God! to think we died for thee!"

VENUS MERCENARIA.

## Public Opinion

The College News is not responsible for opinions expressed in this column.

The Daughters of Mother Merion Answer:

On Hallowe'en, while Denbigh, to judge from the letter in the *News*, November 13, fretted over the physical well being and mental sanity of its neighbors, Merion smoking room re-echoed with mirth. A sense of humor is indeed a blessed thing, and, despite

their scholarly leanings, Merion students have managed to retain this blessing. On ordinary days it may be hidden, though, for obvious reasons, not in closets. On Hallowe'en it was dragged into the open.

Every tradition has its place, and closetless Merion is the place for the triennial big scare. We were scared—even the perpetrators shivered a bit at the awesome nature of their undertaking—but we were also amused. In fact, we laughed continuously from half past eleven till half past one. All seemed to enjoy the seniors' antics. The most genuinely amused of all, perhaps, was she who, a scant hour earlier, had worried as to how she would break the news to the "prominent junior's" maternal ancestor!

Lest our weaker sisters maintain that our hilarity was engendered by a state "bordering on hysteria," we offer them the subjective reports of a half a dozen underclassmen, questioned at random, who testified to its sincerity. Should they want more objective evidence, we refer them to Professor Jane's excellent book, entitled "Major Symptoms of Hysteria."

In conclusion, one freshman suffered gastronomic disturbances. She wishes to become a physician. We offer her our sympathies. Another had a severe attack of nostalgia. Such attacks are notoriously chronic among freshmen.

The continuance of this tradition rests with the freshmen. If the member of the class who was upset influenced them to drop it, that will be final. We, of course, hope that three years hence Merion scholars will once again take their senses of humor from their overcrowded wardrobes, brush them off, and indulge them on Hallowe'en.

M. L. Bergstein, '36; M. A. Goldwasser, '36; M. Lewis, '37; P. Manship, '36; H. L. Ott, '36; A. R. Raynor, '36; S. H. Tillinghast, '36; M. C. Wylie, '36.

To the Editor of the College News:

Every tradition has value where it is appreciated. That the entertaining results of a tradition maintained for a selected group of persons should be misinterpreted and inaccurately exaggerated by another group is a case for treatment of self-induced hysteria, not a case against the tradition.

A. R. Raynor, '36; S. H. Tillinghast, '36; Helen Ott, '36; Margaret Wylie, '36; M. Bergstein, '36; L. Thompson, '39; C. J. Richards, '39; J. Quistgaard, '38; A. C. Temple, '39; D. R. Peck, '39; M. Howson, '38; M. E. Hemaath, '36.

## In Philadelphia

Broad: Opened last Monday, *Boy Meets Girl*, with James MacColl and Joyce Arling. Apparently a boy meets a girl with repercussions that rock Hollywood—which shouldn't be hard. Robert Sherwood's melodrama, *The Petrified Forest*, is coming to this theatre November 25, minus Leslie Howard, but plus Glenn Hunter. Unlike most melodramas, the play takes a good deal of acting, because it depends for its credibility on talk. Given the proper cast, it should be the hit that it was in New York.

Chestnut: A new farce by John Murray and Helen Boretz called *Room Service*, starring John Litel, of *Ceiling Zero*. The scene is laid in a New York hotel, and the action is fast and furious.

Erlanger: *Fly Away Home*, which opened Tuesday, is a comedy about liberal and active children who interfere in their mother's divorce problems. Featuring Donald Brian and Ann Deighton.

Forrest: *Anything Goes* opened here Monday night, with Victor Moore and William Gaxton, of the original New York cast. Incidentally, it also brings a very amusing quartet to sing between acts, which gives the audience no time to sit back and make remarks.

Garrick: *First Lady*, starring Jane Cowl, remains at this theatre for the rest of the week. This is considered the most caustic of Mr. George Kaufman's plays to date and is written with the collaboration of Katherine Dayton, a writer on the staff of the *Saturday Evening Post*. Beginning next Monday night, a second cast will bring to this theatre *Personal Appearance*, the farce which is now continuing its second year in New York. Metropolitan: George White's

twelfth *Scandals* opens here next Monday night for one week before its New York engagement. The cast includes Bert Lahr and Cliff Edwards.

## Movies

Arcadia: *Hands Across the Table*. The manicurist continues to convulse the Philadelphia audiences for the third week. Fred MacMurray and Carole Lombard bear the leading roles.

Aldine: *Red Salute*. This comedy makes the mistake of trying to have a political significance. It might be heartstopping the Mexican Communists with a snicker instead of the customary alarm.

Boyd: *Peter Ibbetson*, a story of dreams and love, told in transparent photography.

Europa: *The Blue Light*, an excellent and beautiful photoplay laid in the Italian Dolomites.

Earle: *Personal Maid*, with Margaret Lindsay and Anita Louise—the tale of a servant so efficient that she raises her employers from a humble existence in a small apartment to an important place in the society world. Starting Friday at this theatre, *Remember Last Night*, with Edward Arnold and Constance Cummings.

Fox: Will Rogers in *In Old Kentucky*, a comedy.

Karlton: *A Feather in Her Hat*.

Keith's: *I Found Stella Parish*, with Kay Francis as an even more heroic mother, giving up everything for her little girl.

Palace: Hecht and MacArthur's *Barbary Coast* still running.

Stanley: *Mutiny on the Bounty*, with Clark Gable, Franchot Tone and Charles Laughton in the show, which has been universally hailed as one of the screen's best melodramas to date.

Stanton: Sylvia Sydney looking very unattractive as the unfortunate sweetheart of a desperado in *Mary Burns, Fugitive*.

Victoria: More gangsters, this time ably led by Paul Muni, in *Dr. Socrates*.

## Local Movies

Ardmore: Thursday and Friday, *Shipmates Forever*, with Dick Powell and Ruby Keeler; Saturday, Wallace Beery in *O'Shaughnessy's Boy*; Monday, Tuesday and Wednesday, *Broadway Melody of 1936*, with Eleanor Powell and Jack Benny.

Seville: Thursday, Clive Brook in *Dressed to Thrill*; Friday and Saturday, Jane Withers in *This Is the Life*; Sunday, Monday and Tuesday, Joan Crawford in *I Live My Life*; Wednesday, *The Dark Angel*, with Merle Oberon.

Wayne: Thursday, Friday and Saturday, Joan Crawford in *I Live My Life*; Sunday and Monday, Merle Oberon in *The Dark Angel*. Tuesday and Wednesday, Preston Foster in *The Last Days of Pompeii*.

## Longer College Year Allows For May Day

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volving a serious breach of the regulations of the association was deliberated upon at length. It was felt that the one annual meeting a year at which the total list of punishments imposed and fines collected was read was not sufficient to bring home to the general body of students the fact that the Executive Board of the association works constantly throughout the year on matters involving violations of the rules. Many suggestions were made which pertained to the best means of publicizing important actions taken by the board. Miss Bridgman was asked to discuss with the Executive Board the proposal that an announcement be posted on the Self-Government bulletin board following the decision in an important case. The notice would take the form of minutes of the meeting of the board and would simply state the offense and the penalty imposed. No names would be given, of course. It was also proposed that some similar notice be placed in the *College News*.

Commencement is to be held this year on Monday; and, in accordance with this new plan, it will be necessary to have the examination period shortened to ten days in order that time may be left after the final examinations on Wednesday for the program to be printed. Because of the observance of Big May Day this year, five days have been added to the second semester. This is the reason for the changes in Commencement plans.

Continued on Page Three



## Longer College Year Allows For May Day

Continued from Page Two

Mrs. Manning announced that the trustees and directors had given their consent to the increased academic year. Miss Park told the Council of her efforts to secure a Commencement speaker. She asked Secretary of State Cordell Hull early in the fall, but unfortunately he replied that he could not commit himself to a definite engagement so early. She has since written to Mr. Mackenzie King, Premier of Canada, but fears that the same answer will come from him also. Mr. Rhoads, of the Board of Trustees, has suggested Mr. Vincent Massey, former United States Minister to Canada, in the event that Mr. King finds it impossible to attend.

The great need for some sort of separate workshop for art students and for all others interested in crafts work has been talked over by Miss Park and Mrs. Collins. Both of them feel that some place should be found where such projects could be housed. It ought to be in a separate building of its own where large and ample space could be available and where facilities for art work of all kinds could be located. The May Day Room in Goodhart was suggested as a possible place, since it no longer is needed as the central office for the organization of Big May Day.

Mrs. Collins was anxious that care should be taken not to fill the program too greatly with entertainments and

speakers. She agreed, however, that some speakers and entertainment must be planned for the rest of the winter now that the Fiftieth Anniversary celebration is over. The performances of *The Messiah* and *Swan* fill the week-ends in December, but January and February are quite free. In speaking of *The Messiah*, Mrs. Collins stated that as the result of an anonymous gift to the college covering the greater part of the expenses, it will not be necessary to charge admission to the performance in Goodhart, which will be given Tuesday, December 17. The regulation of the number of guests who may be asked is quite difficult. The president of the Glee Club feels that all parents of members of the club and also a few close friends should be invited, and Mrs. Collins felt that this is only fair. The undergraduate and graduate students will be asked as well as the faculty. This leaves room for only about three hundred outside guests.

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## Colorful Group Square Dances

Continued from Page One

experts in the art of folk-dancing. The gaities lasted for two hours, during which time "Pop Goes the Weasel," a Paul Jones-waltz combination, "Comin' Through the Rye," the "Virginia Reel" and "Old Dan Tucker" were danced with vigor and endurance. Punch was at hand to refresh those headed by their exertions and was included in the admission price of fifty cents.

We shan't say what college paper this item came from, but it goes like this: "We regret to state that we did not have the information about John ——— correct. He is no an instructor, but a fellow. Dr. Wolf is not head of the botany department. There is no botany department. It's biology. It is not Durham University, but Duke University."

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## Poetry Ball and Pageant Arranged

Continued from Page One

plays of publicity. A large pageant, "Great Loves in Poetry," staged by Leonidoff, of the Radio City Music Hall, will be part of the program. Decorations in the ballroom are being done by Marcel Veres, who has long been in charge of the Paris Opera Ball. The Yale Glee Club will sing

some special songs in part of the pageant. Members of both Princeton and Yale Universities are expected to attend in large numbers.

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## THE POETRY BALL

On Wednesday evening, November the twentieth, in the Grand Ball Room of the Waldorf-Astoria will take place one of the most original and lovely events in the history of New York.

The Poetry Ball is presented under the auspices of the Academy of American Poets, a newly formed organization, whose purpose is to reward great living poetical genius in the United States by the award of annual fellowships and to discover and foster such talent wherever it is found.

Leonidoff, Radio City's genius, will produce a fascinating pageant—"Great Loves in Poetry"; scenery and decorations will be by Vertes of Paris Opera Ball fame; Howard Chandler Christie, McClelland Barclay and other renowned artists have likewise contributed their talent to sets or decorations.

And yet, with all its artistry, the ball should please those who like a party. Music will be by Joe Moss. The Yale Glee Club will do some special songs. Everyone attending should have a remarkably good time.

Tickets may be purchased from Miss Fanshawe at the Waldorf-Astoria or from the office of the Director of Publications, Taylor Hall, Bryn Mawr. Tickets include supper and pageant and are \$10. To undergraduates, however, a special price of \$5 will be made.



## Swarthmore Defeats Varsity Hockey, 1-0

Inaccurate Shooting In Circle Causes First Garnet Win In Six Years

### BACKS PLAY GOOD GAME

Bryn Mawr, November 18.—For the first time in six years the hockey varsity bowed down to Swarthmore to the tune of 1-0. The Swarthmore delegation of onlookers left in triumph after a badly played game on a slippery field. Prominent among the spectators were a group of Haverford students who cheered loudly for Bryn Mawr.

At the opening whistle Bryn Mawr lost its head from excitement and began the game with a foul, which seemed to be a bad omen. Rallying, however, the backs picked up Swarthmore's free hit and Taggart carried it to the opposing striking circle, only to make sticks as she centered it. For several minutes following this the scrimmage was around the 50-yard line. Bryn Mawr then managed to take the ball back to Swarthmore's striking circle, but the forwards could not approach the goal. In their tenseness they missed their chance for clean hits from the edge of the circle and were immediately surrounded by the backs. There was so much muddling in front of the goal that it was impossible to get the ball through. For the next ten minutes the ball was in and around the Swarthmore striking circle, with the attacking forwards frantically trying to score and the defending backs effectively blocking them. In that time eight corners were called on Swarthmore, but Bryn Mawr failed to make the proverbial goal on every corner. Swarthmore finally took the ball out of the confusion around the goal and by a series of neat passes carried it down the field. There was some excitement in the Bryn Mawr striking circle, but Swarthmore was unable to score, even though two corners were called on Bryn Mawr. The ball then returned to Swarthmore's end of the field and there was more scrambling around the goal, which resulted only in two more corners for Swarthmore. A close call came when the Swarthmore left wing carried the ball down the field past all the Bryn Mawr backs and into the striking circle. She shot, but missed, and the ball rolled outside. From a bully on the 25-yard line the Swarthmore forwards took the ball into the circle again. The left inner shot and E. Smith came out and kicked the ball, which would have rolled outside. Quick as a flash the right inner picked it up and flicked the ball past Smith into the goal before she had time to get back into position. The whistle blew for half-time with Swarthmore the only scorer.

The second half began with a rush toward the Swarthmore goal. In the striking circle Bakewell had a nice chance to shoot, but was off-side. During most of the half the ball was in the Swarthmore striking circle, but the Bryn Mawr forwards could not score. There seemed to be a jinx on the ball. No clean hits occurred, merely a great deal of fanning and topping the ball. The forwards seemed to have no push, as they passed futilely to no one in particular and did not follow up their shots. They seemed tired and nervous and missed chance after chance to score. The Swarthmore backs were crowded in front of the goal so that it was almost impossible to get through them unless a hard, clean hit was made as soon as the ball entered the circle. At one point Bryn Mawr nearly managed to score. Cary shot and the goalie stopped the ball. Cary, rushing it, retrieved it near the goal-post, but her flick rolled outside. At

## Bryn Mawr Backs Repulse Swarthmore



the final whistle the score stood 1-0 in favor of Swarthmore.

Bryn Mawr seemed to go to pieces in the face of the Swarthmore attack. The forwards were taut and nervous and had no control of the ball in the striking circle. They could carry the ball down the field nicely, but lost their heads after passing the 25-yard line. Their hits were messy and were not followed up properly. They had no fight and missed chances to score by not rushing their shots. Taggart made some nice runs; but she waited too long to center, so that her half-back almost invariably blocked her drives. Hasse passed nicely in the field, but was ineffective in the circle. Even Cary, the mainstay of the line, was unable to do anything with the ball when she got it. Bakewell showed none of her usual shooting ability, although she and C. Brown exhibited some pretty passwork. Brown, who had little chance to do anything spectacular, played a hard, steady game and fed her inners nicely. The Swarthmore backs stopped the Bryn Mawr attack, but they were not distinguished for their clearing shots. Although they kept the ball away from the goal, they were not successful in getting out of the circle. The Swarthmore goalie hardly touched the ball because of the impregnable wall across the goal formed by the backs. The Swarthmore forwards had little to do, since the ball was in their striking circle most of the time. They showed nice passwork when they were given the chance. The Bryn Mawr backs played the nicest game of the

day, although they had much more work in the first half than in the second. Their shots were clean and hard, they backed up their forwards and gave real opposition to the opposing team. Martin was outstanding for her beautiful long hits and Bridgman played one of the best games she has played all season. L. Bright was a dependable last defense between the Swarthmore forward line and the goal. Only once or twice did she fail to stop forwards who had broken away from the other guards.

Line-up:  
BRYN MAWR SWARTHMORE  
Taggart..... r. w. ....Lapham  
Hasse..... r. i. ....Stubbs\*  
Cary..... c. f. ....Dana  
Bakewell..... l. i. ....Jackson  
Brown, C. C.... l. w. ....Newkirk  
Bridgman..... r. h. ....Harvey  
Martin..... c. h. ....Passmore  
Evans, S..... l. h. ....Mims  
Jackson..... r. b. ....Patterson  
Bright, L..... l. b. ....Warren  
Smith, E..... g. ....Wolcott  
\*Goals.  
Substitute — Swarthmore: Leeper for Stubbs.

### Latin Play Given In English

Next Monday evening several enterprising Latin scholars are presenting a Latin play, *The Menæchmi*, by Plautus, in Goodhart at 8 P. M. The play is being given in English and is under the direction of Dr. Agnes K. Lake. Margaret Lacy is in charge of the staging. The proceeds from admission will be donated to the Million Dollar Minimum Fund.

## Caps, Gowns Originally Designed for Warmth

Continued from Page One

Caps in America are black of the mortar-board type, of serge or worsted stuff. The doctor's cap alone may be velvet and may have a gold tassel. Contrary to the usual belief at Bryn Mawr, there is no official meaning to the position in which the tassel is worn: "It may lie in any direction with equal meaning, since a passing breeze will determine its position at any time. The cap is not to be removed at any time in the conferment of a degree."

### First Day at the Ballet

The impressions of the Saturday afternoon performance of the Ballet Russe which we are about to set down are those of novices. We speak in accordance with no standard except our own often irrational liking. Therefore, if we offend the conventions of ballet criticism, our fault is ignorance, not intention.

Perhaps because it was the first dance on the program, the ballet, "Les Femmes de Bonne Humeur," seemed the newest and strangest to us of all. Across a bright Italian setting whirled tiny figures (we were high in the balcony) dressed in hoop skirts or silken breeches of a most Parisian elegance. That these figures were human was hardly credible. Their gestures were so exact, so patterned and formal, their antics so fantastic and yet nonchalant, that they might have been puppets, if puppets could move with fairy grace and lightness. The apparently minute scale of their bodies was emphasized by the minute detail of their movement. Even in the swiftest pirouette, not a finger,

not an eyelash of the dancer escaped from perfect control or forgot its own subtle gesture. "Les Femmes de Bonne Humeur" was a dollhouse come alive. If everyone has not seen "Scheherazade," at least everyone has heard about it. The gorgeous color, the wild abandon, the Arabian Nights atmosphere perfectly realized, all this is understood with the name of the ballet. Yet it cannot be understood too well. The breath-taking combination of colors in the scenery and costumes would sound appalling in a matter-of-fact listing; on the stage it is magic. On seeing it, we expected the dancers, intoxicated with the splendor, to leap into a swift, eddying whirl which would not cease until they could dance no longer. Instead, they contented themselves at first with forming patterns against their background by gentle movements and poses. Only when the black slaves were let into the harem did the ecstasy and madness begin. The slaves were horribly beautiful, and their death when the Sultan returned was horribly beautiful also. In the whole ballet an element of barbaric cruelty mingled with the richness and the loveliness as it always mingles in the East.

"Le Beau Danube" after "Scheherazade" was, to our way of thinking, dull and conventional. The setting was brown and cream, the costumes were brown and cream. Even Strauss' beautiful waltz was brown and cream compared to the "Scheherazade Suite." We could not look at this dancing without seeing behind it the Oriental pageant which had held the stage before it. So we remember the whole afternoon—"Les Femmes de Bonne Humeur," "Scheherazade," and after that—nothing but a brilliant haze. E. L.

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## Chinese Artist Seeks Essence In Abstract

Continued from Page One

to archaic to classic to realistic styles. In the Han period of the fifth and sixth centuries appears the archaic and the simple symbolic art form. In the Tang period—the seventh to the tenth centuries of the Christian era—the classic form emerges with its pure and perfect but cold ideal. With the Sung dynasty there comes a diversity of the ideal and an elegance and grace that contrasts with the preceding grandeur, combined with a tendency away from the simple concept to a more involved one. With the Mongolian conquest of the fourteenth century, a realism enters for the first time. With the Ming dynasty comes a renaissance of pure Chinese elegance and delicacy. The Chin dynasty brings Chinese art to its final state of realism in attitude.

### Sung Important Era

The Sung was perhaps the most Chinese of all the periods of painting. Where the Tang era had been dominated by Confucian thought, Buddhism was here universal. Although it was a period of political decline and division, it saw more new ideas originated than any period since that of Confucius. In the Tang era ideas had been poured into existing moulds with law, order and clarity; but in the Sung epoch ideas were turned toward the solution of new perplexities and problems. This expressed itself on the one hand in the searching out for new adjustments to nature and on the

other to an introspection. In North Sung of the thirteenth century there arises the former in an investigation of principles, an assimilation and weighing of the past and a reaching toward a new philosophy. Everything is organized and systematized. The great philosophic leader of thought at this time was Ch'ü Tsi, whose synthesis of the three doctrines of Buddha, Confucius and Lao Tse but one aspect of the shift from inner to outer manifestations.

In South Sung of the thirteenth century there was, on the other hand, emphasis on introspection. Here Chan Buddhism was the predominant doctrine; it taught that Buddha was the inmost reality of the individual as of the universe. Thoughts were turned inward, for only by meditation could the inner nature of things be found. This esoteric belief in inner illumination found outward symbolic expression in the figure of the Bodi Tharma hermit.

### Nature Is Absolute

In this South Sung doctrine is the clearest expression of the attitude toward nature that is peculiarly Chinese and that makes all Chinese painting so different from western art. There is absolute harmonization of man and nature. It is here that the insistence on the inner content of the object is most clearly realized. Tao pervades the entire universe—and the essential life rhythm is found in every object of life and nature. A fish, flower and a bird are the Tao just as much as man is, and the painter sought to express this essence—the Tao—in everything. This

is the source of that unique contribution to the understanding of even the lowest forms of nature that distinguish Chinese painting. It is not an identification of the self with nature as in India, but rather an effacing of all the particular differences in material manifestation in the abstraction of the essence. Hence arises the racial quality of Chinese painting and its unique understanding and expression of nature.

### Figure Painting Religious

The first dated paintings in Chinese art are the reliefs on the recently discovered Wu tombs of the Han dynasty of the second century. The inspiration of Confucian doctrine led to its representation in historical episodes, and the second source of inspiration, Taoism, made for the first time artistic use of the folk material of the masses. Even in these archaic works the quality of rhythm which carries through all Chinese painting is as pure and abstract as nature itself. In these early Han reliefs can also be detected the origin of the delicate brush work which distinguishes all Chinese painting.

In fine dated material from the fifth and sixth centuries the influx of Buddhism with its wealth of gods for figure representation is apparent. Ku Kai Chi is the greatest of these early figure painters. Drawing from

the three sources of Buddhism, Confucianism and Taoism he found a fund of symbolic material in their principles.

With the classic painters there is a different realization of the figures. Religion begins to be humanized, and plastic form emerges. Impersonal types are created from simple concepts according to classic law and order. A grandeur appealing to the intellect appears in the big, solid, voluminous forms of Wu Tso Tze the greatest figure painter of China. He created great wall frescoes using powerful brush strokes. He was the first to use pure brush stroke, by which the suggestion of plasticity and chiaroscuro are secured in subtle graduations of line.

### Complex Sung Symbolism

Sung work shows a great change from the simplicity and the strictly unified rhythm of great swirling curves involving the whole painting which mark Tang style. A complexity of drapery movements and a clear differentiation of many rhythms is a striking element of Sung figure painting.

ing? Art is still ideal, but there is greater diversity. Different brush strokes are used for each type of man and animal, and there is a new relatedness between the figures that arise directly out of the change in thought of the era. The parts were bound and interrelated by a flowing composition, a finer handling of depth and of spacing.

South Sung painting finds a whole new source of subject matter in the great Bodi tharma hermit teachers.

Continued on Page Six

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## Chinese Artist Seeks Essence In Abstract

Continued from Page Five

The Chan doctrine of inner illumination is symbolized esoterically in the state of Wu. A new symbolism is introduced which suppresses details and insists on the inner content and life rhythm. Colors are abandoned and monochrome tones of ink and brush alone are the means of subtle representation.

The coming of Mongol realism brought the folklore of the people again as subject matter in demons, magicians and immortals. A new realism in head, drapery, plasticity and portrait indicates the change to a more visual approach to representation.

Elegance and refinement mark the Ming return to true Chinese subtlety. New brush strokes become stylized; a new complexity delights in detail and refinements of secular life. Surface values are important and delightful pastel colors are adopted. Here in Ming work all the previous artistic means are combined with rhythm and lyrical freedom to attain new sensuous qualities and a play of surface values that indicate the culmination of realism in the figure style.

### Bird, Flower Themes Important

In the painting of bird and flower is seen most clearly the Chinese attitude toward the lower forms of life. There is a world of difference in Chinese painting of these objects and western still-life, which is a realistic

visualization of tangible qualities, or, with the ultra-moderns, of a "pure design." With the Chinese it is the content, the inner meaning that is of primary importance. This goes back to the Chinese idea of nature. To paint a bird or a flower for the Chinese is to remove oneself entirely from one's subjectivity and to enter into the ultimate reality, the life of rhythm, and the absolute of the natural world. In a world of nature completely out of oneself one communes with nature, and does not, as with us, interpret nature to one's self. The Chinese artist watches the actual life of a bird or flower and expresses the essence of the whole life.

It is not until the Sung period that these flower and bird themes become important, when great frescoes were abandoned for small album pieces. An iconography of birds and flowers arose from natural association: winter was the plum, the peony was summer, the chrysanthemum was autumn. This literary concept, too, is peculiarly Chinese in its emphasis on content. In Sung work there is only a suggestion of background, which was not developed into a realistic setting until the Ming period. Some of the most beautiful of the Sung bird and flower paintings show for the first time the movement of the subject or wind-blown effects. In the South Sung work the conception of the bird or flower was enlarged and related to the suggested landscape. In the picture of a crane—the symbol of the solitary soul—the rhythm in the leg is repeated in a reed stalk, and that

of the feathers in the leaves of a reed. In a painting of a monkey, the essential furriness is alone selected and is repeated in the furriness of the foliage background.

### Landscape Develops In Sung

North and South Sung periods are also the most interesting phase of development in the technique of landscape painting toward a realistic visualization. In Pre-Han there had been no pure landscape: six leaves and a stalk would naively symbolize in silhouette a landscape setting for figures. Light and shade slowly came into expression in the archaic style until in the Tang dynasty depth in landscape was discovered. The Tang, in contrast to philosophic attitude toward landscape of the Sung, had been purely poetic in its appreciation of nature and had expressed nature's grandeur in the simplest generalized concepts. Wang Wei, the father of landscape, had used different graded tints shaded into one another to express the modelling of rocks and mountain and to bring out the three levels of depth which he recognized. In North Sung formulae, or motives,

for every type of tree or rock were crystallized and landscape became a symphonic composition and organization of the multiple parts.

The middle distance now, as well as the foreground and far distance, acquires its own motives. A landscape scroll becomes a composition with a moving focus, flowing in time, of principal and secondary motives repeated and varied as in great music.

The introspection of the South Sung created a landscape art in which a small aspect of nature with fewer elements tended to carry the mind of the spectator off into the void, from the known to the unknown. Form was obliterated to express the Chan ideas, and monochrome tonal wash superceded pure brush stroke. Immeasurable distances are suggested by simple contrasts in ink values.

### Final Steps In Realism

Throughout the painting of the Mongol supremacy there runs a new realism, a tendency away from the abstract, and in landscape a new space and depth. Old traditions are combined with the new realism in the Ming painting, when for the first time

an aesthetic self-consciousness enters Chinese art and rapidly carries it toward "pure design" and realism. Self-conscious decoration enters, birds and flowers are portrayed in their natural surroundings, and in landscape a unity of space and forms and a continuous depth indicate the arrival of a realistic attitude and technique for the Chinese. The play of light and shade achieved by new mottled washes, the emphasis on sensuous surface qualities, and the intimate approach to landscape are but a few of the hundreds of indications of the last phase in this development of Chinese painting toward a kind of realism.

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